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**SPECIAL
ROBOTTECH
ISSUE!**

**A HISTORY OF
ROBOTTECH COMICS**

**INTERVIEWS:
BILL SPANGLER,
THE WALTRIP BROTHERS,
TIM ELDRED**

**SPECIAL SNEAK PREVIEW:
RETURN TO MACROSS**

**PLUS:
CRYING FREEMAN,
VIDEO REVIEWS
and more!**

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JOHN
WALTRIP
'92



VAMPIRE LINGERIE

fantasy catalog

written & illustrated

by

Mark Paniccia

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CONTENTS

EDITORIAL- Robotime.....2

MN UPDATE- *Alita gets a boyfriend, Genocyber starts in April, Zillion comes to comics, AnimEigo announces AD Police Files.....3*

GOODBYE TO FREEMAN- *Tim McLaughlin sheds a tear for his favorite assassin.....6*

MN SPOTLIGHT- *Scott Baker takes a look at the Robotech comics family tree.....9*

INTERVIEW: THE WALTRIP BROTHERS- *John and Jason talk about their current and upcoming projects.....14*

INTERVIEW: BILL SPANGLER- *Bill discusses his new series and his past and present involvement with Robotech.....18*

NEWSWATCH PREVIEW- *An exclusive first look at Eternity's new series, Return to Macross.....25*

A TALK WITH TIM ELDRED- *John Metych III chats with Tim about his long working relationship with Captain Harlock.....31*

INTO THE OTAKU'S LAIR- *Gaver-sensei gives an extensive review of Streamline's dubbed Castle of Cagliostro.....35*

POCKET REVIEWS- *A brief rundown of some recent video releases, complements of the ever opinionated sensei.....38*

Editorial

Welcome aboard our **Robotech Special**. This issue, we give notice to one of the most inspiring concepts in anime history. Since the movies and TV shows have been written and examined to death, and since our primary interests lie in manga, we decided to focus in on *Robotech's* contribution to comics. Through comics, the *Robotech* legend continues to grow, and what better way to get the real story than interviewing the people that make it happen. In the following pages you'll find some interesting conversations with the Waltrip Brothers, Bill Spangler and Tim Eldred. Also, our own Scott Baker gives you the rundown on *Robotech's* history through comics, from DC (yep, DC) to Comico to Eternity. Plus, we have a special six page sneak preview of the latest *Robotech* series from Eternity, **Return to Macross**.

And, if that isn't enough, we also have color **Robotech: Invid Wars** collector's cards drawn by Tim Eldred and colored by Jennel Cruz. Our beautiful cover is illustrated by John Waltrip and colored by the ever talented Jennel Cruz and guess what... we've got the best of both worlds because for next month's issue, Jason Waltrip provides the cover for our special spotlight on Eternity's new line-up.

Also in this issue (no, it's not entirely devoted to *Robotech*), Tim McLaughlin says farewell to *Crying Freeman*, and Ryan Gavigan takes a break from his VCR to give you his opinion on a few select releases. Until next time true believers.

-Mark Paniccia



Next issue sports a Jason Waltrip cover as we spotlight the new Eternity line-up and give you a comprehensive listing of this summer's cons.

Contributor's info: Never send originals. Please send stats or good copies. Include your name, address and phone number. Always include an S.A.S.E. for response. Send all submissions to **Submission Editor, Manga Newswatch, 51795 Old Mill Rd., South Bend, IN., 46637.**

Writers- submissions must be double-spaced typed.

Artists- pin-ups may be done on 8 1/2 X 11, comic shorts should be no longer than 8 pages.

Alita Part Two, Genocyber, Eternity's Zillion, AnimEigo's newest sub-titles

Angel of love...

Battle Angel Alita, Part One, was one of the biggest manga hits of '92. Viz reports being swamped with reorders and that the sales for each issue increased by a thousand copies. "Fan letters poured in from all over the States, insisting that we publish *Part Two* immediately, without interruption," says Lopa Mukherjee of Viz. Viz will respond to the requests by releasing *Part II* in April without any break from the end of *Part I* in March.



You can't hug your lover with nuclear arms... In *Part Two*, Alita juggles romance with adventure.

Part II features the poignant and tragic tale of Alita's first love, a boy who dreams of escaping the drudgery of the scrap yard town and living in the utopian city in the sky, even resorting to crime to achieve this end.

"In the first issue, Alita awakens to find a boy beside her. Together they climb to a rooftop to watch the utopian city in the sky. Just as Alita realizes that she was lying in the field as a result of being struck unconscious by a beastly monster, she is again attacked by the creature," Lopa described, "Alita is caught between saving herself and the boy from the attack, and her reluctance to expose herself as a bounty hunter in front of him." Battles, cyber-action, and thrills are the main ingredients to the explosive first issue of *Battle Angel Alita Part Two*. Recently, the release of the Alita animated video series was announced in Japan.

...and, speaking of electronics...

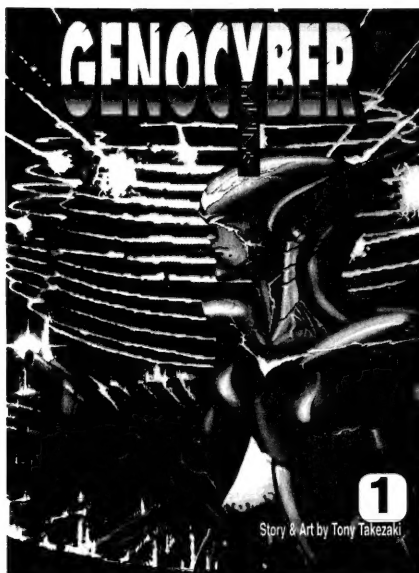
In other Viz news, Tony Takezaki's cyberpunk thriller, **Genocyber** will debut in April.

Genocyber is the story of a scientist pioneering the development of biofeedback man-machine systems. He combines his technological innovations with his daughter's supernatural abilities. When he realizes the risks of his research, he attempts to stop the experimentation, but is relentlessly pursued by a large weapons manufacturer who will stop at nothing to attain his work, including espionage, bribery and kidnapping.

The first issue sets the stage for adventure and the second issue reveals the birth of *Genocyber* and an exciting cast of characters including the scientist's evil assistant who is in league with the malicious weapons manufacturer.

Genocyber has become a big hit in Japan and a four volume video series is underway, with a tentative release of

early '93. Viz has high hopes for this hi-tech thriller and their current track record justifies their excitement.



Genocyber: Biofeedback, man-machine systems combined with the supernatural in a cyberpunk, sci-fi, action adventure thriller... (whew!)

Eternity has a ZILLION ideas!

Based on the hit anime from Tatsunoko Productions (the studio that created *Robotech*, *Speed Racer* and *Battle of the Planets*) comes **Zillion**, a new title from Eternity Comics, produced in association with Streamline Pictures. The first issue of *Zillion* will debut in April. Tom Mason will script with illustrations provided by Harrison Fong. The announcement coincides with Streamline's mass market release of *Zillion* videos to merchandisers across the country in April.

It is the year 2387. Mankind has relieved an overcrowded Earth by the establishment of planetary colonies in other star systems in the Milky Way galaxy. The most successful of these colonies is on Maris, a planet so Earth-like that many call it Earth II (*Just for the record, no alternate universe heroes reside here*).

But now, the Marisians are in danger. The Noza, a savage warrior race from a distant star system have embarked upon a campaign of galactic domination and

enslavement, and the Marisian colony is their next target.

Eternity managing editor Dan Danko said, "I feel very confident in *Zillion*. With the solid writing from Tom (*Robotech*) Mason, it promises to be a great story." *Zillion* is drawn by Harrison Fong. "His dynamic art makes the characters jump right off the page," said Danko. "He has a powerhouse style."

"*Zillion* has it all!" said Mason. "There's a terrific group of villains that are almost indestructible. There's a great cast of heroes entrusted to save the world, but they have their own problems, including the inability to get along. And there's the ultimate weapon, the Zillion gun. The potential for terrific stories definitely exists!"

The Marisians know that their conventional weapons won't stop the Nozian horde and that their only hope of salvation is the Zillion weapons system. The three Zillion guns appeared shortly after the colonists arrived on Maris. Their origin is unknown, and their power source, the mysterious substance known as Zillion cannot be analyzed or reproduced. But one thing is certain. The destructive power of the Zillion's molecular disruption beam is unlike anything known to man. The power of the guns has been entrusted to three young heroes: JJ, Champ; and Apple. As "The White Knights," they struggle to keep the Noza at bay and stay alive. In the first issue, "My Name Is JJ," a new



White Knight joins the team, just in time to watch the Noza sabotage the launch of a repair satellite. Surrounded on all sides by the advancing Noza, can JJ survive his first day at work?

Mason said that when he heard that Malibu had acquired the *Zillion* license, he wanted to write it. "I've been a fan of the series since they released the videos in America." Mason, who's been writing *Robotech II: The Sentinels* for almost five years, is described by Danko as "the perfect choice for *Zillion*. There are a lot of similar elements between *Zillion* and *Robotech* and there is potential for crossover audience appeal."

The first issue of *Zillion* hits the stands in April.

Open up! It's the AD Police!

AnimEigo has just announced the licensing of the three **AD Police Files Science Fiction OVA's** from Artrmic and Bandai Visual, and **Ten Little Gal Force**, a "super-deformed parody" from Toho International.

AD Police is set in the same "future history" as AnimEigo's smash hit *Bubblegum Crisis* and *Bubblegum Crash* OVA series. Taking place in the mid

2020's, the *AD Police Files* chronicle three investigations involving rookie AD (Advanced) Police officer Leon McNichol, as he and his comrades attempt to cope with the criminal consequences of the Genom Corporation's artificially intelligent androids, the "Boomers".

"The tone of *AD Police* is darker and more adult than *Bubblegum Crisis*, and as such, the OVAs are intended for mature audiences. *AD Police* paints a compelling picture of the dark side of the future where technology has gone wild," AnimEigo says.

AnimEigo's other new license, *Ten Little Gal Force* is a slapstick parody of one of Japan's hit OVA and movie series, *Gal Force*. *Ten Little Gal Force* is what's called a "super-deformed parody" a category unique to Japan, where the creators of the original series get together and parody their own creation, using an exaggerated, cartoony style of drawing the characters.

Ten Little Gal Force will be packaged with another super-deformed parody, the previously announced *Scramble Wars*, thus providing a double dose of "deformed" dementia.

AnimEigo says that release dates and pricing will be announced in the near future.

Newswatch Newsnotes:

Thanks to Capital City Distribution's valiant effort, **Manga Month**, Fred Schodt's *Manga Manga* trade paperback is back in 3D! (figuratively speaking, of course). Illustrated with 185 black and white pages, eight color, and 96 pages of translated comics, it serves as one of the best explorations of manga to date. It retails at \$16.95 and will hit the stands in March. *Eternity Triple Action* debuts in March (if you didn't know, *March is Manga Month!*) and will feature three separate continuing stories: a *Gigantor* revival, jungle adventure *Amazon Gazonga* by Jason Waltrip, and *Armored Road Police* by Tim Eldred (these are discussed in greater detail in our interview section). *Antarctic's A-OK* comes to a conclusion with issue #4 and promises super fight scenes, big confrontations, and ... a guest appearance from cast members of another high school (Hmmm.. who could they be?). *Dark Horse's* regular release of manga collections starts with the *Appleseed Collection Volume 4* in April. Also pending an April release is *Dominion*. The compilations will retail at or around \$12.95 each.



Jason Waltrip's new feature *Amazon Gazonga*, protruding into the market April.

GOODBYE TO FREEMAN

Viz to end *Crying Freeman* in September '93

by
Tim McLaughlin

There aren't too many manga readers in the US who haven't heard of ***CRYING FREEMAN***, the story of the assassin with tears in his eyes. And later this year, I'll be truly sorry when he's gone. That's right, come September of this year, *Crying Freeman* will come to a close, and the title will vanish from the Viz Comics lineup. Now, more than ever, is the time we should examine this incredible book a bit more closely.

From the combined talents of writer Kazuo Koike and artist Ryoichi Ikegami, the story begins when Emu Hino, a young Japanese woman on vacation in China, witnesses a brutal murder. As the assassin stands before her, she notices that he is crying. Offering her handkerchief to the man, he wipes his tears away and introduces himself as "Mr. Yo". In China, when a murderer introduces himself, it means that he will make you his next victim. Without giving too much of the story away, Yo (Freeman) and Emu fall in love and he doesn't kill her. But that is only the beginning...

Crying Freeman is not the average manga. It is more violent than any issue of *Fist of the North Star* and contains a great deal of graphic sex, nudity and rape. It is not at all intended for the younger reader. However, do not let that put you off from picking up this fantastic book. It is brilliantly written, beautifully illustrated and is by far, one of the best manga translations released in the US to date. Koike's story is fast paced, full of action and wonderfully original. Through the character of Freeman (Om Thai Yeung), the reader is propelled into the world of the *108 Dragons*, the Chinese Mafia, and we find that Freeman is a character who should be pitied. Psychological conditioning has made him what he is, the world's ultimate assassin. After he has killed, he is released from the spell and he cries when he sees what he has done. Also of interest, Freeman is apparently a sex god. No woman in the comic has ever been able to resist this guy's enormous sex appeal, even those who are supposed to be his sworn enemies. He goes out, kicks some butt,

sleeps with the woman who wants him dead, and she has a change of heart, deciding that maybe he's not such a bad guy after all.

As to the artwork, this is the cleanest, most realistic and easy to follow Japanese manga that I have ever have had the opportunity to view. In black and white (or in color), Ikegami's characters look like real human beings, not the super-humans of American comics. The men are not overly muscular, the women are not overly voluptuous. And while the martial arts may not look like anything out of the ordinary, that's exactly the way it should be. The action is quick and uncomplicated, the reader gets all the action the first time around.



The only real criticism that I have of *Crying Freeman* is the way that it totally avoids the actual down and dirty business of the Chinese Mafia. All we ever see is



*Almost gone but not forgotten: **Crying Freeman**'s adventures are ravailable in graphic novel form.*

Freeman killing those who threaten his "family". We never see the drug deals, the prostitution, the gambling, the racketeering, nothing like this ever shows up in the comic. Because of this, we think of Freeman as a good guy, instead of a criminal. The reader never really connects to the fact that the organization that Freeman is trying to protect is one which is trying to destroy our society. Just something to keep in mind ...

I would like to take a special time out to thank the translators, the touch up artists, the letterers, everyone at Viz who has worked to make *Crying Freeman* possible. They have made this book the best manga ever to be published in the US. I would also like to compliment them on their attempt to turn Freeman into a full color comic. For two full volumes, the action came to life more than ever before. Since then, either due to cost or complaints, the book has returned to the original black and white. This is probably the best book I have ever read, manga or comic, color or black and white, and I will be sorry to see it go. Now, it won't be disappearing entirely. The back issues of *Crying Freeman* are available in the

individual issues or graphic novel form through subscription or your local comic shop. Pick it up, you won't be disappointed.

*Ryoichi Ikegami's artwork can also be found in another Viz title, **Sanctuary**. Look for an update on this title in future issues of **Manga Newswatch**.*

Crying Freeman on your TV!

Popular manga title comes to video

I could possibly be the only person who discovered *Crying Freeman* on video before finding the manga at the comic shop. And I'll tell you now, if you liked it in the comic, you should love the anime.

The story is the same, minus of course some of the elements of the original manga, for time and money considerations. Other than that, the video is the same as the comic. Perhaps even better. Quick, powerful moves become lightning fast. The characters move fluidly, and the violence really becomes staggering. Some of the sex is gone, but you won't miss it for a moment.

It is currently being released in Japan as a series (four fifty-minute episodes have been released so far) of OVAs, or "Original Video Animation", a direct to video marketing strategy. Bootleg copies of this show, in the original Japanese or with Cantonese subtitles, are commonly found at conventions and usually go for around \$20.00. But you just might want to hold onto that cash.

Streamline Pictures, out of Los Angeles, has recently inquired about the rights to obtaining *Crying Freeman* for the American market. As with other releases (*Nadia*, *Castle of Cagliostro* and *Vampire Hunter D*), the video would be dubbed into english. Now, this deal is still in the works, and Streamline has several other projects to put out before even considering putting out *Crying Freeman*, so don't call and bug them to death. They're some pretty busy folks as it is with upcoming releases. However, don't be suprised to see it in your local comic shop before too long.

- Tim McLaughlin

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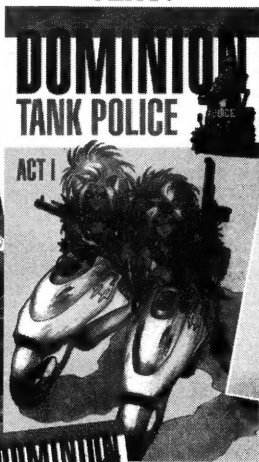
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MN Spotlight



From Comico's *Robotech, The Graphic Novel* (1986).

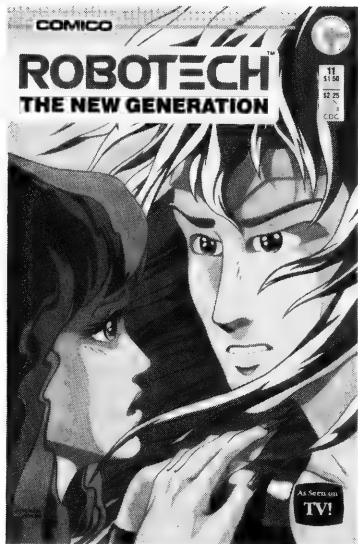
A History of Robotech Throughout Comics

by Scott Baker

"Comic adaptations available through Comico: the comic company," That's what the closing credits of *Robotech* said. And it was true. From 1985 to 1988, Comico published 86 individual issues of *Robotech* comics plus a graphic novel. With two exceptions, these were adaptations of the actual TV episodes, which were particularly useful for fans who wanted a record of the story, but did not have VCRs. They were split into three series which ran concurrently; *Robotech: The Macross Saga*, *Robotech Masters*, and *Robotech: The New Generation*. The *Robotech Special*, titled "Dana's Story", adapted the episode of the same name, but also included additional material from some of the *Robotech* novels by Del Rey Books. It was released after the *Macross Saga* books had concluded their run, so as not to spoil the ending of that story arc. *Robotech Genesis: The*

Graphic Novel, was an all new prequel story written by Carl Macek set during the global civil war and describing the original landing of the SDF-1 on Earth and its exploration by Gloval, Fokker, Lang and Edwards. Comico also published *Robotech 3-D*, a retelling of the first episode of the *Macross Saga*, complete with 3-D glasses.

When Comico concluded their run, Eternity took over and started with an adaptation of *Robotech II: The Sentinels*. *The Sentinels* was originally conceived by Harmony Gold (the producers of *Robotech*) as a new TV series that would tell the story of Rick Hunter, Lisa Hayes, and the rest of the cast of the *Macross Saga* as they travelled to Tirol, the homeworld of the *Robotech Masters*, to put an end to *Robotech* warfare. Unfortunately, only three episodes of the series were animated, but Harmony Gold gave



Eternity the rights to adapt the scripts of the entire series to comic form. Eternity chose to use two issues per episode, as opposed to the one-per-episode format used by Comico for the original Robotech series. *The Sentinels* comic series continues to be published nine times a year by Eternity.

Robotech II: The Sentinels includes the story of the long awaited marriage of Rick Hunter and Lisa Hayse. Eternity chose to tell this story in their two-part *Wedding Special*. *The Wedding Special*, as well as the regular *Sentinels* comic series, is drawn by Jason and John Waltrip, who take turns drawing alternating issues. Their art style closely follows the style of the animated episodes and they achieve a high degree of consistency between the two of them. Tom Mason and Chris Ulm have handled the adaptations of the Harmony Gold scripts (until recently, Chris has moved on to other projects, leaving Tom with sole writing chores).

Having access to the scripts, model sheets, design sheets, and a wealth of other information provided by Harmony Gold gave Eternity the idea to publish the three-part *Illustrated Handbook* (later compiled into a complete collection). The handbook provides information on the characters, mecha, and alien races found in *The*

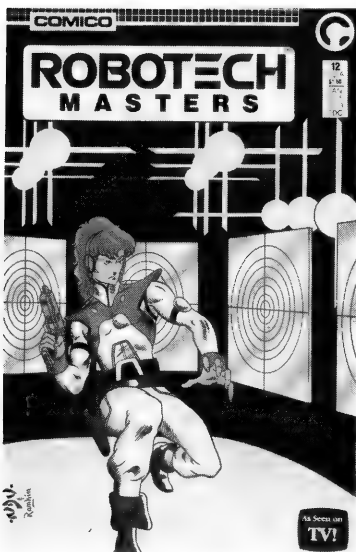
Sentinels, as well as a peek of the animation storyboards and the process by which the Waltrip brothers draw the *Sentinels* comic.

The Sentinels Swimsuit Spectacular presents color pin-up art by the Waltrips, showing off the physiques of the cast of *The Sentinels*, both female and male.

Eternity has also published several original mini-series telling new stories from the *Robotech* universe. The first was a twelve issue series, *The Malcontent Uprisings*. It focused on Max and Miriya Sterling during the period after the *Macross Saga*, but before the mission to Tirol. The story shows how the micronized Zentraedi, living on Earth, were mistreated by the Army of the Southern Cross and how many of them returned to their war-like ways and rebelled against the United Earth Government. These events were particularly difficult for Max and Miriya, who represented one of the few successful Human-Zentraedi marriages. Miriya's loyalty to humanity was tested as she undertook a secret mission to infiltrate the Malcontent Zentraedi.

Cyberpirates was an original four issue mini-series, told from the view of a new character, mecha test pilot Terry Weston. In the days after the SDF-1 has left for Tirol, but before the *Robotech*

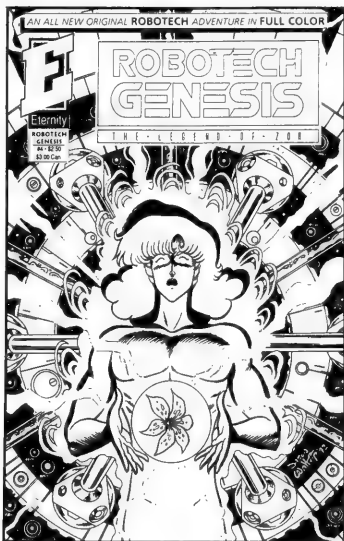




Masters arrive on Earth, development continues on new Robotech weaponry. Weston's fiancée, also a test pilot, is killed in a "freak accident" during a test flight. The four issue series tells the story of Weston's cloak-and-dagger search for an explanation to her death. Dana Sterling, Rolf Emerson, and Commander Leonard also play into the intrigues of this self contained story.

Robotech Genesis: The Legend of Zor, was a six issue series that detailed the story of the discoverer of protoculture and the rise of the original Robotech Masters. This story takes place on Tirol and its nearby worlds, and directly precedes the events in Comico's *Robotech: Genesis* graphic novel. We see how Zor, a brilliant but naive young scientist, discovers the secret power held within the Invid Flower of Life and is blackmailed by the Robotech Masters into turning that power into a tool of war.

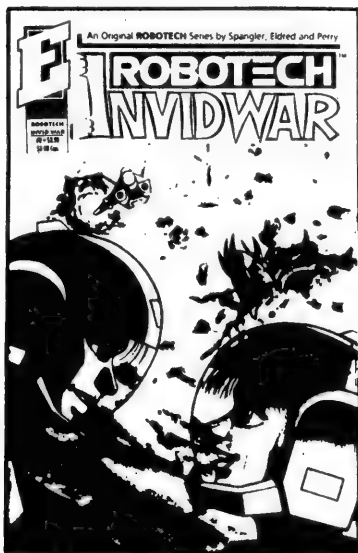
Another recent original mini-series from Eternity (now expanded by popular demand into an ongoing series) is *Invid War*. It is set at the beginning of the Invid invasion of Earth as Jonathan Wolff tries to organize an anti-Invid resistance on Earth, and Lancer, on moon base Aluce, is caught up in the social and political conflicts among humans, Tirolian clones from the war



with the Masters, and micronized Zentraedi.

Also recently published is *Robotech: Firewalkers*, a one-issue special. The Firewalkers are a group of human mecha pilots fighting hit-and-run battles against the Invid on Earth in the early days of the invasion. *Firewalkers* is a spin-off story from *Invid War* and began as a back-up in Eternity's *Captain*

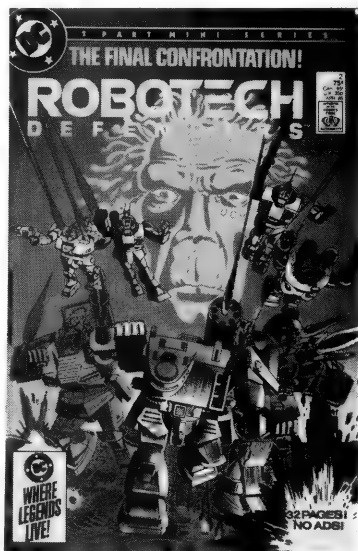




Harlock: The Fall of the Empire min-series. (Captain Harlock, itself, is unrelated to *Robotech*, but a darn good comic in its own right.)

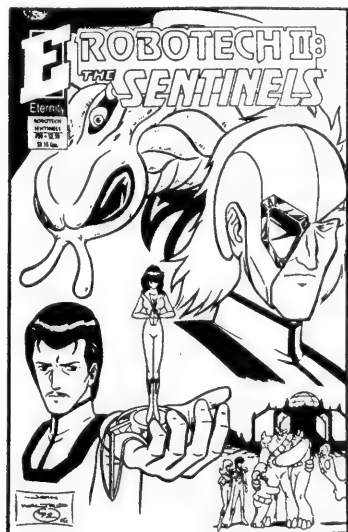
Eternity's latest original mini-series is *Robotech: Return to Macross*. This series explores the complex implications of the landing of the SDF-1 on Earth and shows the effects of that event on the people of Earth. The events of this series predate the events of the *Macross* Saga.

Eternity and Comico are not the only companies to have published comics under the Robotech name, however. In 1985, before Comico's adaptations came on the scene, DC Comics published *Robotech Defenders*, a two-part mini-series not related to the Robotech universe as we know it. DC's comic was produced in conjunction with Revell, which was marketing models and toys based on robots from various animated TV shows in Japan. When



Revell signed on to market toys based on Harmony Gold's show, the Robotech name was transferred to the show that we all know as Robotech. DC's comic became known as the only "Robotech" comic that "had nothing to do with Robotech". A seeming contradiction that adds spice to the history of Robotech Comics.

As one can see, the story of *Robotech* goes well beyond the TV show itself. The various comics published over the years and the comics still being published today offer not only the presentation of the *Robotech* story in the comics medium, but a way to explore new stories and adventures that were not even imagined when the original show debuted back in 1984. The show may be off the air, but the story continues in comics.





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ROBOTECH SPECIAL: INTERVIEW

The Waltrip Brothers



Jason and John Waltrip have been drawing *Robotech* comics since Malibu acquired the rights in 1988. They've worked on over 40 books, including the *Legend of Zor* mini-series (in which they both took on writing chores). Because of their success in emulating the animation style of the *Robotech* television series and movies, their names have become synonymous with *Robotech*. Jason's and John's similar styles allow them an interesting schedule, with John doing the even numbered issues and Jason doing the odds.

MP: What work did you do before *Robotech*?

JY: We did some odd jobs for gaming companies... Some illustrations for Iron Crown and Steve Jackson.

MP: Were those collaborative efforts?

JY: No, we did those separately.

MP: Have your styles always been similar?

JY: We had always been anime' inspired, our styles were pretty close.

JH: And we fine tuned them along the way, My style was a little more hard edged, Jason's was more fluid, more organic. We've merged them for consistency.

MP: Who were your influences or whose styles do you like?

JY: I can't really name any specific individuals. Japanese animation, and American to some extent.

JH: The same... animation in general. As for comic book artists, I admire Steve Rude. His art is very clean and precise, his anatomy is very correct... that's what impressed me about his work. I also like Cam Kennedy's art on the *Star Wars* mini-series. I think it's interesting. As for Japanese artists, I enjoy Kia Asamira from *Gunnhead* and *Silent Mobius*.

MP: How did you get started drawing professionally?

JY: We had been drawing for quite a while and we did this amateur comic that a friend wrote. It was called "Cyber Knights". An Eternity talent scout, Brian Marshall, saw it and asked if we'd be

John: I remember seeing the Macross movie... and thinking that the animation was really amazing.



Jason: Sometimes I draw what I want to draw and John draws what he wants to draw and we throw continuity out the window.

interested in doing *Robotech II: The Sentinels*, once they got the rights.

MP: So your styles were anime'ish back then?

JY: Yes, it was what Eternity was looking for and appropriate for the series.

MP: Were you fans of the series?

JH: We never really watched it because it was on at such a ridiculous time in the morning in our area. But I do remember seeing the *Macross* movie at a convention and thinking that the animation was really amazing.

JY: But I think we're definitely making up for missing the series. (Laughter)

MP: Who are your favorite characters?

JH: I like Rick and Lisa a lot... And Edwards of course, I think he's really great.

wants and we throw continuity out the window (laughter). But we try to keep it consistent.

MP: How long does it take to do an issue?

JH: About five weeks altogether. Two for pencils, one for inks and two for graying. The grays are very tedious. We have to do a lot of masking for it.

MP: How did you work on *Zor*?

JH: We threw ideas back and forth to each other, figured the sequence of events, did a story breakdown and divided the issues up.

MP: What made you decide to do *Zor*?

JY: We felt his story needed to be addressed.

JH: It grew from our work on *Sentinels*.



JY: I love Edwards. He's the prime motivator for the series. But I probably like the Praxians the best.

MP: I wonder why? (Laughter) Tell me how you work on *Sentinels*.

JY: We pretty much keep our issues to our selves. Sometimes I draw what I want to draw and John draws what he

Jason: We felt his (Zor) story needed to be addressed.

He was always mentioned in the past tense by the other characters. We thought it would be a neat idea to show all those things he did... how he discovered protoculture, how he developed Robotechnology.

MP: Can we look forward to any other Robotech related projects from you in the future?

JY: We have a continuation to Zor planned. There's no official release date yet, but it would be called either *Robotech Invaders* or *Invasion*.

JH: It covers the events after Zor's death: the invasion of the Invid into the Master's territory, the occupation of the Sentinel's worlds...we would see them before they became prisoners, and their fight against the Invid.

JY: And the creation of Rem, Zor's clone.

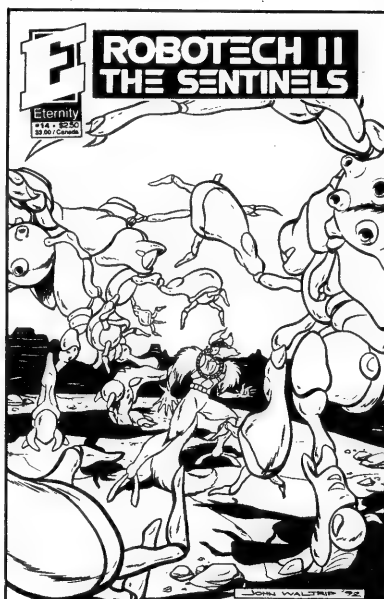
MP: Jason, tell me about your new project, "Amazon Gazonga".

JY: It's for a new book called *Eternity Triple Action* which is an anthology that includes two other features. Since I draw Amazons in *Sentinels*, I thought

rock formations, sculptures... ancient forgotten cities. It gets me back to nature and away from all that metal.

MP: How long will it run in E.T.A.?

JY: I have a contract for four issues but



John: I'm interested in doing something different from my present style, altering it just a bit.

about toying with them in an Earthbound environment.. It gives me a break from drawing all that mecha... straight lines and technical stuff. I get to do jungles,



it could go to six. I do have a nice, long epic in mind involving a lost city, explorers and lots of action and adventure. It would make a great Japanimation movie.

MP: Hmmm... Scantly clad women running wild through the jungle... I think you'd have an audience for it (laughter). John, are you working on any secret projects?

JH: I'm interested in doing something for *Triple Action*, something different from my present style, altering it just a bit. I'd like a change of scenery from the mecha also.

MP: At the current rate, *Sentinels* should go on for quit a while. Do you both plan on sticking with it?

JY: I enjoy it. I'm willing to stick with it.

JH: I'd like to stay with it through the end of the circle. That should keep us busy until the end of the century (laughter).

MP: Is there anything else you'd like to see done with *Robotech*?

JY/JH: COLOR!

ROBOTECH SPECIAL: INTERVIEW

Bill Spangler

*Robotech fans have been enjoying Bill Spangler's stories for almost five years now. His intriguing scripts have given us a fascinating look at Zentraedi culture in **The Malcontent Uprisings**, and his well received **Invid War** has gone from mini-series to regular book status. He's certainly done his share of developing the Robotech universe. In addition to **Uprisings**, **Invid War**, and the new **Return to Macross** series, he's also responsible for the **Cyberpirates** mini-series and **Firewalkers** one-shot, over thirty five Robotech scripts altogether.*



"Invid Wars"- Bill Spangler's mini-series about hard times on Earth, filling in the gaps between the first and second Robotech movies.

MP: Who are your major influences in comics?

BS: I like a lot of British authors that are well regarded these days, people like Alan Moore and Neil Gaiman, of course. But I also like a lot of writers from the late sixties/ early seventies who don't get discussed a lot... people like Archie Goodwin and Gardner Fox, not really fan favorites by traditional measurement, but they always put out above average material on a regular basis, they were professionals about it.

MP: You've been writing some sort of *Robotech* series since you started with *Malibu*. Apart from *Invid War*, you've launched a new one, *Return to Macross*. It takes place circa *Comico's* graphic novel.

BS: Yes, officially it's 2004. The SDF-1 has been on Macross Island for three or four years and now this city has been built around it with people who are trying to figure out how it works, and the people who are supporting the scientists... the people running the stores, the TV station. It's sort of like a gold rush boom town at this point. More and more people are coming into town just trying to get a piece of the action.

There's going to be two plot lines in *Return to Macross*. One of them deals with Roy Fokker's adventures on the island. He's going to be the test pilot for the prototype Veritech. One of the things that's going to happen is that T. R. Edwards will show up on the island, and as you know, Fokker and Edwards have been feuding for years by this point. I want to do a lot about the vendetta between these two men and the political forces that are going on at this time. Earth supposedly has a unified government but there's still a lot of political maneuvering... people trying to get some sort of advantage over each other... some want sole possession of the SDF-1... some want it entirely



*Terry Weston, from the experimental mini-series *Cyberpirates*, makes a brief reappearance in *Invid Wars*.*

Breetai and Kiron. We'll see them trying to find Earth, some additional Invid attacks and some new aliens altogether if everything works right.

MP: How long of a series will this be?

BS: It's scheduled for 12 issues at this point.

MP: So you'll cover the development of mecha... the Zentraedi's trek to Earth... what about the romance

"I like a lot of writers from the late sixties/early seventies... people like Archie Goodwin and Gardner Fox, not really fan favorites...but they always put out above average material on a regular basis..."

destroyed because they think it's some supernatural demon.

The other plot line takes place in space. It focuses on Breetai, Exadore, and the Zentraedi fleet that's searching for the SDF-1. We'll see a different kind of vendetta here... some friction between

between Roy and Claudia Grant? Will you get into that?

BS: Absolutely, Claudia shows up at the end of issue 4 and we'll go from there.

MP: Oh... don't want to give away to many surprises (laughter). What else

DAM LOG





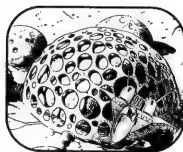
Jonathan Wolff

HEIGHT: 6' 4"
WEIGHT: 210 lbs.
AGE: 35
EYES: Brown
HAIR: Brown
RANK: Colonel

After a thirteen year absence, Colonel Jonathan Wolff

returned from Tirol to warn the United Earth Government of the impending invasion of the Invid. Finding only chaos and destruction, Wolff hoped to form a coalition of the remaining powers to fight against the merciless Invid. But his triumph over the Invid was marred by tragedy when he learned his wife and son have been kidnapped by the evil invaders.

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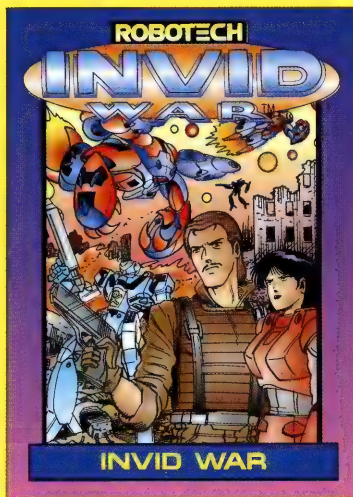
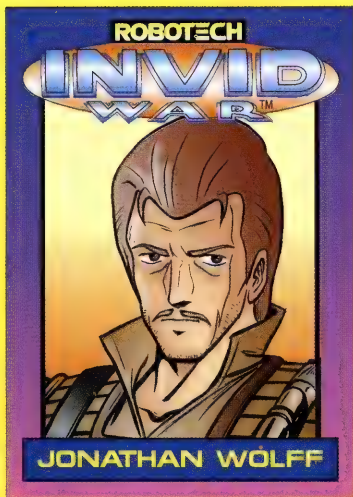


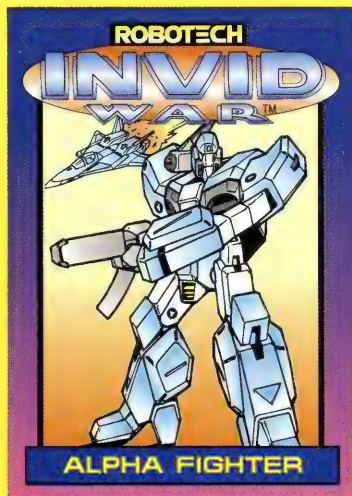
**ROBOTECH:
INVID WAR**

In the year 2100, Jonathan Wolff first encountered the warlike Invid in the battle for Tirol. Realizing

that this destructive race would eventually find their way to earth, Wolff was picked by the Robotech Expeditionary force to return home hoping to warn the United Earth Government of the impending Invid attack. Gone for over thirteen years, the earth Jonathan Wolff returned to was dramatically different than the one he knew. Forced to battle the people he was sent to save, it quickly became evident that the greatest threat to the population of earth was not the Invid, but themselves.

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Alpha Fighter

Stats are for battloid mode.

WEIGHT: 16.4 Tons

HEIGHT: 28' 7"

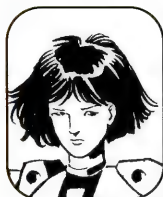
WIDTH: 13'

LENGTH: 34'

CREW: One

Created by Dr. Emil Lang, the Alpha Fighter is the pinnacle of war human technology. The successor to the VF series Veritech, the Alpha is capable of an awesome offensive display, carrying a payload of 60 missiles in addition to its hand-held GU-XX, 35 mm Gun Pod. Although slower than the VF, the Alpha can fly at speeds up to Mach 2.3. The Alpha has three standard modes: battloid, gerwalk and guardian.

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Bekka Cade

WEIGHT: 134 lbs.

HEIGHT: 5'8"

AGE: 22

EYES: brown

HAIR: black

RANK: Lieutenant

Assigned to moon-base Aluce II, Lieutenant Cade waited on the sidelines as the battle with the Robotech Masters raged on the earth below. When the Invid invaded earth, she swore that this time her role would not be a passive one. Volunteering to make the dangerous crossing from the moon to earth, Bekka set off to locate Jonathan Wolff and take part firsthand in the battle to save her home from the tyranny of the Invid.

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***DAMLOG
IS***

COMING!

**FUTURISTIC
ADVENTURE**

on post
alien-invasion
Earth.

IMPORTED FROM EUROPE BY
Acid Rain Studios

"I hope this book (Return to Macross) will be a good place for people to get on board if they haven't looked at a Robotech title before."

can you say about the new series?

BS: Well, since the action takes place on Macross Island, I think it'll be more accessible than a lot of *Robotech* series have been recently. The idea of the first encounter with an alien intelligence is the kind of classic sci-fi that you don't have to be a real gung-ho *Robotech* fan to enjoy. The presence of Fokker and Edwards will make it *Robotech*, but in some ways we're going to be using the more general theme of the alien intelligence, and I hope this book will be a good place for people to get on board if they haven't looked at a *Robotech* title before.

MP: Now Invid War has been extended to a regular series.

BS: Yes.. We've plotted up to #18. We'll

getting were kind of negative about Terry Weston. They were saying that they wanted to see more of the cast of core characters, not new ones. Now, when I go around to shows, I hear good things about Terry Weston.

MP: What do you like best about the Robotech series?

BS: I think one of the things that attracted me most was that before, nobody had tried to cover such a vast period of years. I liked watching how people and forces changed over this long period of time, and part of it is the characters... the strong characterization. I think that's one thing that holds a person's attention in a piece of "series" fiction, whether the characters are sympathetic or complex. I mean, there's lots of Japanimation

"Robotech...has a cast of strong characters and that's what holds people's attention."

be going back and forth between some of the activities we saw in the TV episodes and what John Carpenter and the Splinters were doing at the same time. We'll be adapting pieces of the TV show in this next story arc and filling in some gaps.

MP: Will we ever see any more of Cyberpirates?

BS: No, I don't think so. Terry Weston reappears in *Invid War* #3 and #4 and that's pretty much the end of his story. *Cyberpirates* was an experiment. It's funny, at the time, the letters we were

out there that's more sophisticated technically and has flashier robots, but *Robotech* still has a cast of strong characters and that's what holds people's attention.

MP: What direction would you like to see Robotech go in?

BS: That's an interesting question...one of the things that I'm interested in is taking some of the concepts of *Robotech* and putting them in a more urban environment, kind of crossing *Robotech* with *Akira* or *Megazone*, something in that area, more "cyberpunk". That's



Aside from *Invid War* and *Return to Macross*, fans of Bill's writing may also want to check out back issues of Adventure Comic's *Alien Nation* series and issue #8 of Innovation's *Quantum Leap*.

"I'm interested in taking some of the concepts of Robotech and putting them in more of an urban environment...something more 'cyberpunkey'."

partially what I was trying to do with *Cyberpirates*. It's part of what's going on in *Return to Macross*. We'll be in Macross City with more of an urban, socialized setting, more politics... more factors that will have to be included. One thing I think I can tell you about now is that in the TV series, once they rebuild Macross City in the SDF-1, they start a TV station fairly shortly. I felt this was an odd thing to do, but what I'm going to set up is that the M.B.F. TV network was something that was on Macross Island originally and was a big player in how things worked for them. I'm going to say that the M.B.F. was sort of a cable service that provided constant coverage of the the exploration of the SDF 1. So one reason they got set up so fast is that they were one of the leading factions on the island to begin with.

MP: You've got a lot going on in this series. Do you have any none *Robotech* projects in the works?

BS: I did four issues of a team book with Malibu called the *Argonauts*. I recently sold it to Alpha Productions and they're going to put out a two issue mini-series of it. I get a chance to tell the origin of the *Argonauts*. They're sort of a "*Doc Savage/ Buckaroo Banzi*" style team who discover the motives of a mysterious figure called the Director. He's been hiring various computer wizards with checkered pasts. It's about computer hacking but I think readers will be surprised at how it's done. It should be out in late '93.

MP: In closing...

BS: I'm thankful for the *Robotech* readers and their involvement in the stories. When I was working on the *Uprisings*, I developed bits and pieces of the Zentraedi language and immediately, letters came in using some of the language. That kind of feedback is the best and that's why I enjoy doing *Robotech* so much.

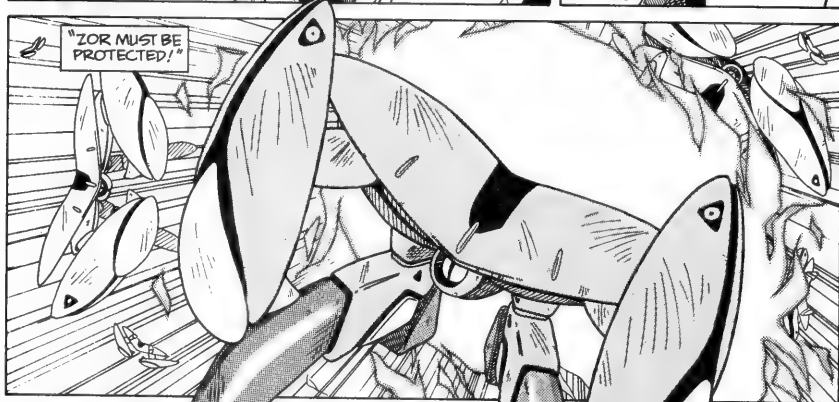


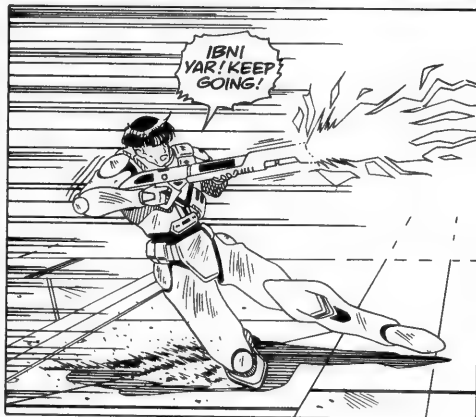
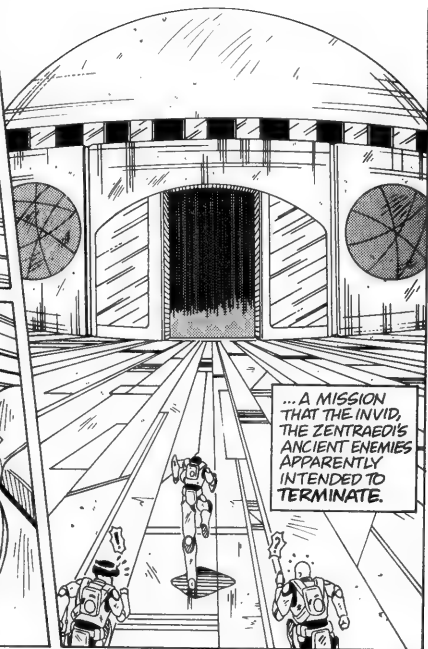
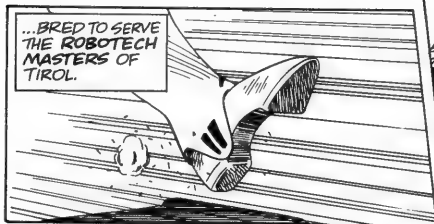
EXCLUSIVE!
SPECIAL MANGA NEWSWATCH PREVIEW
"ROBOTECH: RETURN TO MACROSS"

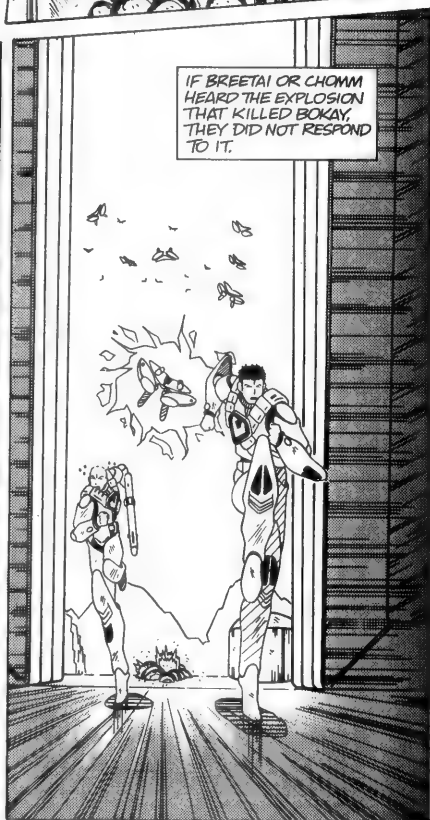


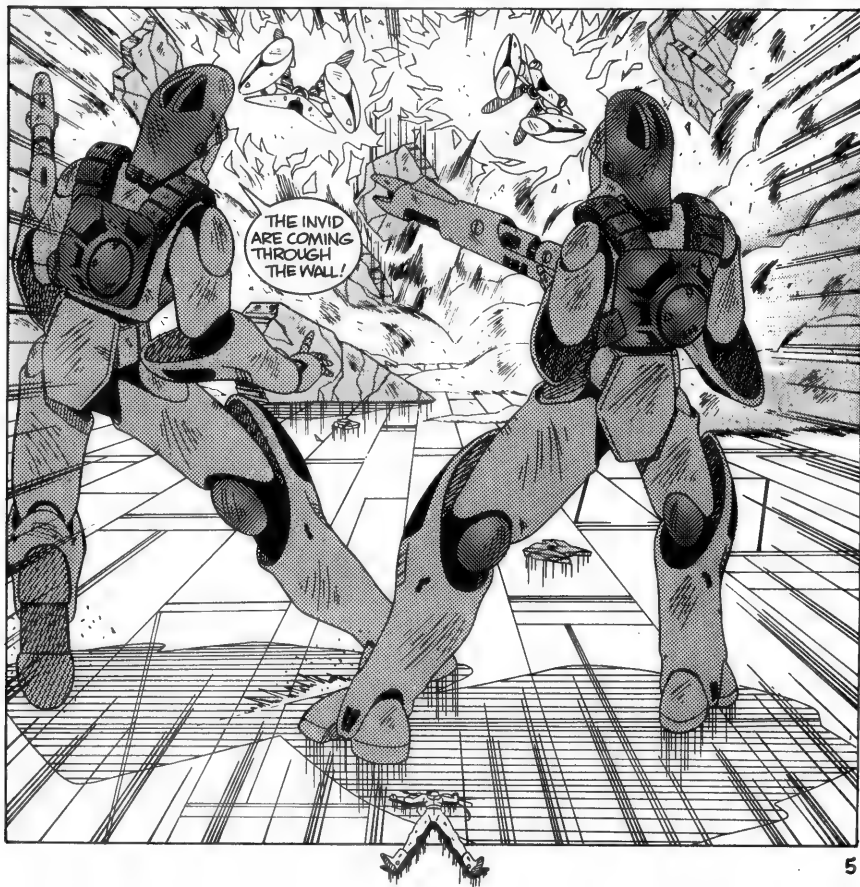
Eternity's newest contribution to the Robotech saga is "Return To Macross", a twelve issue series covering the SDF 1's landing, the Fokker/Edwards rivalry the Zentraedi fleet's quest through space and a whole lot more. It's written by Bill Spangler, drawn by Mujib Rahiman, tones and letters by Tim Eldred, and a cover by John Waltrip. Here's a special six page sneak preview!

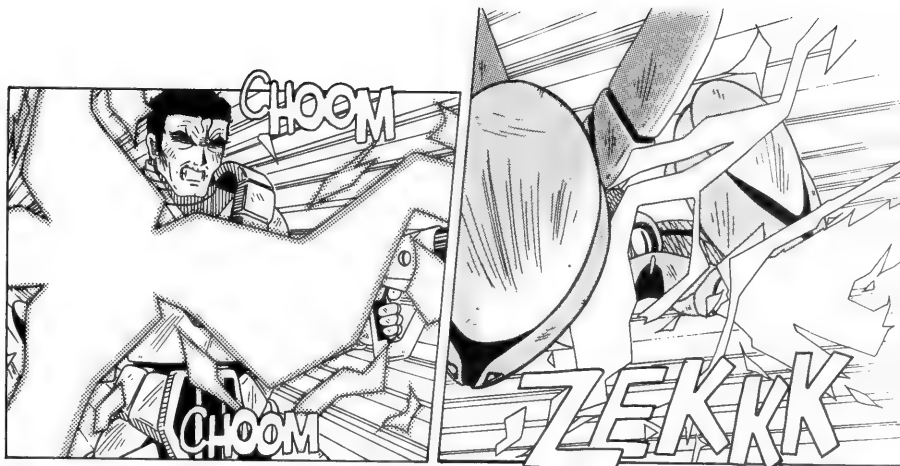
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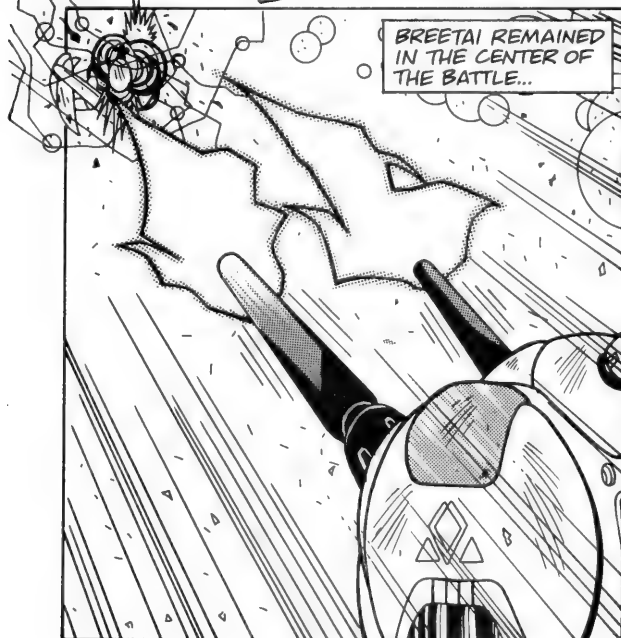














A talk with Tim Eldred

*Tim has been a long time supporter and advocate of anime' and manga having worked on many such related projects (**Lensman**, **Captain Harlock**, **Robotech**, and his own **Cybersuit Arkadyne**). With a new **Harlock** project in the works along with some other irons in the fire, John Metych III got a chance to squeeze an interview out of Tim's hectic schedule.*

JM: Tim, why don't you start off by telling us how you initially became interested in drawing in this particular style.

TE: Well, I had already developed an interest in Japanimation. My style of art was developing and I was looking to improve my overall work. I was thinking in terms of the manga style and that was a heavy influence on my art. I think that my work is not pure Japanese, rather a blend of Japanese and

American.

JM: Issue #13 was your first issue of **Captain Harlock**, I believe. How did you become involved with that project?

TE: I was a big *Captain Harlock* fan to begin with. In the summer of '89, I was hired by Malibu. I did a series called *Lensman* for a year and a half until it was canceled. At the same time, Ben Dunn, who was doing *Harlock*, moved on. I needed a new project, so they

"...my work is not pure Japanese, rather a blend of Japanese and American."

offered me the Harlock assignment.

JM: What can you tell us about the upcoming Harlock series?

TE: The new series is a direct sequel to *Fall of the Empire*. The current occupiers of Earth become uneated, and a new corporate government, named Cabal, comes into power. Cabal has ties to the Andromeda Empire. Harlock encounters part of the Empire, which he finds is a machine empire. The Empire publicly offers to replace human bodies with machine bodies- ones that can never die. Unfortunately, such a change has one huge side effect: the loss of the person's humanity. The Empire attempts to impose this on the citizens of Earth, and desire to bleed society and the planet dry. Harlock discovers the plan and learns about the corporation. All this leads into the upcoming series.

JM: Not only have you been working on Harlock for a while, you were a fan of his well before this job. What are your thoughts on the Captain Harlock character, his motives and personality.?

TE: I don't think that he is necessarily a character, rather an archetype of human



deals. He doesn't have any ideal that he makes anyone conform to, though. He lets people do their own thing. The freedom on his ship is unconventional. To cite one example, in the first series, a young, idealistic boy joined the crew. In his mind, Harlock's craft was the legendary, infamous, undefeatable pirate ship. Once he arrived on board, his first sight was of fat, lazy louts lying around drunk. This was the ultimate extension of Harlock's freedom philosophy- being free from *any* bonds. His ship is a completely free society. There is no discipline, but everyone pulls together.

JM: What else can you tell us about his character?

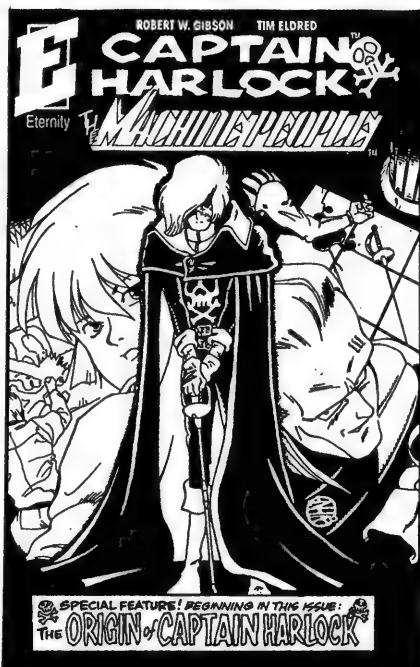
TE: He is definitely ultra liberal. People assume that he is a very Japanese character, but he is not as much so as they think. He has no other plan than to live day to day. He has stated that his ultimate goal is to find a peaceful place to die. I don't think anyone has ever completely figured him out. Often times, his supporting cast will play a larger role than he does. Harlock has a huge effect



17

"I don't think he (Harlock) is necessarily a character, rather an archetype of human ideals."

"He (Harlock) is definitely ultra liberal. People assume that he is a very Japanese character, but he is not so much as they think."



Getting to know the Captain: Tim Eldred continues work on the character in the sequel to *Fall of the Empire*, *The Machine People*.

on people, and he is often the catalyst for the things that happen.

JM: What does the future hold for the Captain?

TE: There is going to be the new series in '93. From there, things don't look too bright for future Harlock projects.

JM: Why not? Malibu's published a lot of Harlock projects so far with a decent following. Why stop now?

TE: Well, it's not Malibu's choice. During the summer, Malibu received a letter from Toei Animation, the copyright holders of Harlock. It stated that Malibu didn't legally gain the rights to publish *Captain Harlock*. But that traces back to several years ago when Harmony Gold brought Harlock to the States. It was sometime after they released *Robotech*, I believe it was in '85 or '86. They did a series called "Captain Harlock and the Queen of a Thousand Years". They

mixed two existing series together (*Harlock and The Queen*) and the net effect was that both were ruined. Needless to say, it was a complete failure. The Harlock license then reverted over to a company named Coral Pictures. No one is sure, but this may be a mere shadow company for Harmony Gold. Coral decided to license the character out to Malibu, but we learned that they had no right to re-license him. Toei was willing to honor the remainder of time on the license to Malibu if they could prove that they honestly believed that everything was being done above board. This gave us enough time to do the four issue mini-series, but any other deals have to be done directly with Toei. Now it is up to them if there will be any more Harlock projects.

JM: Aside from Harlock, what other projects are you working on?

TE: I'm working on *Robotech: Invid War*. Initially, it was going to be a short mini-series, but it's been upgraded to a regular title. There was an upset over at Harmony Gold (*the owners of Robotech*), and their licensing department was dissolved. Malibu was given permission to do any sort of project they wanted, *without any restrictions*. I decided to do a prequel to the third (*Invid*) storyline. I thought that this area was ripe with potential for a dramatic story. This series fills in the gaps between "Southern Cross" and "New Generation". It is basically a transaction between the two storylines. It has nothing to do with *Robotech: The Sentinels*.

Issue one through four have one story arc, while five through eight have another. However, the two occur simultaneously. Throughout *Captain Harlock: Fall of the Empire*, there was a back-up series called *Firewalkers*. These will be collected into a one shot and this story springboards into issue #9. In this story, the groups from 1-4 and 5-8 meet.

JM: Are you doing any other projects in the near future?

TE: Malibu is doing an anthology book

called *Eternity Triple Action*. I've got a feature in it called *Armored Road Police*. It's a future cop story. There's a mechanized police force created to deal with the traffic problems in the 21st century, including environmental pollution. There is a mandatory public transit, and the cops are also created to deal with physical roadside problems. This will be out in March.

In addition, I am doing a strip for Styx International entitled *Grease Monkey*. This appears in their catalog, *Up & Coming*. Also I am hoping that the collected version of *Cybersuit Arkadyne* will be published soon. Ianus won't be doing the TPB, but Styx seemed impressed, and things are looking very promising with them.

JM: Is there anything else you'd like to say, but need a forum to do so?

TE: There is one message I'd like to get out. It is really important that readers be aware of what is coming out. It is all too easy for a book to get low numbers and slip from the stands before anyone knew it even existed. Consult your trade publication, catalogues, and order forms. It makes all the difference.



Tim Eldred's *Grease Monkey*, now appearing in Styx International's monthly catalog.



Into the Otaku's Lair

Reviews and Opinions from the Realm of Gaver-sensei.

Rating Guide: All ratings are based solely on my (Gaver-sensei) opinions of the said productions. Ratings range from A+ (truly fabulous, upper, upper echelon) to F- (do not come within ten feet of this video)

REVIEW: CASTLE OF CAGLIOSTRO

*First of all, let me give a disclaimer. In my humble opinion, **Lupin III: Castle of Cagliostro** is the greatest film ever made, animated or otherwise, therefore some of my opinions may be jaded at times in trying to judge the quality of this traves... I mean adaptation of said film. (Note: The comparison I make in the translation compared with the original is from a fan subtitled copy of uncertain, ancient origin, and I would assume that the Carl Macek subtitled film version is just as bad as the English dubbed video version.)*

After viewing this Streamline Picture production, I went back and watched the English version of *Lupin III: Mystery of Mamo* (or whatever you want to call it) and until seeing the English *Castle C*, I hadn't realized how good the *Mamo* dub was until now. Excepting for the Anglicized name changes, *Mamo* was superior in every way in terms of story comprehension, vocal characterization (the *Mamo* Goemon voice was perfect), and in general atmosphere and ambience. Too bad Uncle Carl couldn't

dredge up any of those voice actors (but then again, you don't assume he tried. Hell, he probably thinks the *Mamo* dub sucks).

Well, I knew I was going to dread it, though through the first half hour it wasn't too bad. But then....

I think I'll start out with a review of the voices: (and to think, in a brief moment of scarlet fever, I actually thought that Carl had been getting away with saturating his titles with former Intersound voice actors.)



Dubbed *Castle C*- falling short of the sensei's expectations.

Lupin (Wolf): At first this voice sounded "decent", but after a while I was saying "Why the hell is *that* voice back?!" Though I can't be sure as I don't know this actor's real name (as would be listed on Streamline credits), it sure sounds like "Jimmy Flinders" to me. The voice didn't master the differing characteristics that Yasuo Yamada held with Lupin. The great transactions from the dramatic to serious to comedic acting by Yamada were exceedingly absent from this "portrayal". Plus Carl just had to Americanize part of Lupin's speech pattern, having him call Fujiko "Fuj" and "Fuji" in the last scene. Next thing you know, Carl would've had Fujiko saying "Nice one, Super Dave." (*The more I listen to it, the more it seemingly has to be the actor, and the more it bugs me.*)

Jigen: Skewed way, way, WAY too young. Slips into a TV-cliche underling, continually calling Lupin "Boss" and occasionally has lines that give the cliche' mafioso dialogue. I think Streamline definitely missed the point on this voice as the original actor's was low and base-like (*Plus, that actor was 46 when he did Castle C, and is still doing Jigen today*). Lousy characterization is far worse than a lousy translation in most cases.

Count Cagliostro: Well, gee willikers, it's Michael McConnohie in a Macek dub, who da thunk it? - otherwise known as D, Shin, Leonard Dawson, Carl's narrator in *The Running Man*, and as a main character in every project Streamline does. He did manage to do a pretty decent job in the last few scenes of the movie after he seemed to settle into the style, while in early scenes, it just seemed to be the regular McConnohie voice with no added stylization.

Clarice: Decent. Skewed a bit old, not an overly impressive voice- it was just there. Upon an examination of other sources, even the LD arcade game "Cliff Hanger" has a better voice for Clarice (a fitting teenage voice rather than an early twenties type).

Goemon: Geez, did they have to rehash a former *Robotech* actor? I mean, Goemon IS THE MAN, and they had to

ruin it. Anyone remember the just wonderful voice of Dante in *Southern Cross*? Well, that's the one, and it wasn't even a decent attempt at a similar style of Goemon. The English "Mamo" Goemon voice was exponentially superior to this one in both substance and characterization. (*I seem to get more bitter as we go along, eh?*)

Fujiko: Again a take it or leave it voice. And gee, Barbara Goodson is in the credits. What could this mean? Could it be we've heard of her before? Give a listen and see for yourself, I'm getting too disgusted to elaborate. (*rest...pant... pant... regain control.. pant... pant..*)

Zenigata: A voice more appropriate for a Chicago or NY detective, a fairly "non-voice" with an occasional "cop like" sternness. It isn't until he goes into a Zenigata rant that the *Roy Fokker/Robotechness* of his voice comes out.

Jodo: Decent at times, horrid at times of stress where he babbles like some whimpy mob flunkie instead of maintaining the same characterization as did the original.

The Groundskeeper: The old Intersound standard "big guy", seemingly weighing 2000 pounds, a grumbly voice aka *Robotech's* Dolza voice.

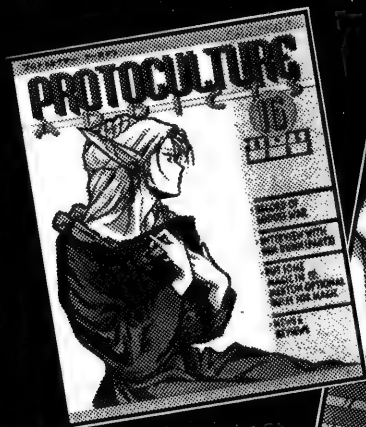
Karl (the dog): Gee, this one sounded just fine.

The Memorial Added Dialogue Where There Was None Like In The Opening Of Vampire Hunter D Award goes to...THE RING! They gave the ring a fake voice! When the bird pops out, it gives a mechanical response: "I'm a fake. Not only that, but I'm also wired to self-destruct. Here I go...(IPOP!)" with a stupid "Bobby" voice (this refers to the character done by comedian Howie Mandel in his standup and on his insipid cartoon show).

Technical Achievements- (AKA what Streamline did to take out any reference that the movie is actually a Japanese movie):

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In the opening sequence (the disabled car with the note under the hood) when the close-up on the note was shown, the script on the note (I've seen subtitled as "Mr. Mischief"), was digitally faded out, then covered up with "Sorry Boy" in English.

Ok, the title screen... Well in the original, the title was displayed over a moving scene. In this one, the image is held to one shot from that scene with the English title overlaid until the scene changes.

Ahh, the opening Japanese credits you say? Well, you don't see those either. Wherever the screen had them, it was cropped.. i.e. a small segment of the screen was retained, the rest blacked out where the English language credits were shown.

The segment with the Japanese script on the wall of the dungeon you say? In the original it was silently read, of course, with some subtitles giving a translation, but in this version, "Wolf" has to be reading it out loud to himself.

Translation and Execution- Well, like my opening statement, it was decent for the first 1/2 hour or so, then it got into the same old *Carl has trouble with it, so he has to have some meaningless dialogue joke, changing the scene's atmosphere, making insipid one-liners where humor wasn't in the original, changing the absence of the scenes completely, while adding dialogue elsewhere because "that's what I felt should be there and I do consider myself an artist"* Macek traits. Some examples:

Barmaid scene- explains Clarice's absence as "being away at the University", one Hell of a big difference to the original "monestary" or "nunnery".

-After "Wolf" makes his "pass", the barmaid gives a playful, laughing retreat as opposed to the original screaming retreat.

One of the worst cases of Carlism I have seen in his works: When Lupen and Jigen make their escape from the Shadows, rooftop to rooftop, to their waiting car, Carl added extremely agitating screams, yells, and grunts from everybody when there were none in the original. You entirely lose the feel of the original with the neat background

effects and music in the escape sequence. This one can't be blamed on lip synching, their lips were not moving and there was no dialogue!

Oh, they couldn't stand it without adding some purile joke into the dialogue. Once the fire in the printing room started, Goemon says, "movement" where in the original, Jigen says, "It's begun", in the English they threw in a lame joke having Jigen say, "Now were cooking with gas."

Minor nuisance: They added words to the Bishop's blessing of the kid (goat) in the scene before the wedding. Minor point, but annoying none the less.

While some may say I'm picking nits, well, when someone messes with perfection, I mess with them. With these examples (*Editor's note: and believe me, there were many, many more-M.P.*) there are places where the job wasn't so bad. In many of the scenes with Zenigata, Gustav, and Fujiko, the dialogue was decent. Still, in numerous cases, the great catch lines from the original are either gone or watered down. I sometimes get the feeling Carl was trying to give us the equivalent of non-alcoholic beer in terms of dubbing (Why bother doing it if what was good about the original is removed?).

Packaging- At least this wasn't bad, and the transfer to the box from the art was a hell of a lot better than on *Fist of the North Star*. One thing I noticed about the credits is that the English ADR script was done by Robert Barron, and if people don't recognize that name, he was also a writer, dialogue director, and supervising director on *Robotech*.

Overall grade- For this otaku, I would give this dub a D+ (anybody want to buy a once-used tape?). I would suspect that those who aren't familiar with the original film, or who aren't attached to it as your's truly, would rate it a bit higher, maybe a C. On previous dubs by Streamline, I generally dislike only two of three categories: voice characterization, dialogue, and emotional/intellectual consistency. In *Castle of Cagliostro*, I had serious problems with all three.
-Ryan Gavigan

Gaver-sensei's Pocket Anime Video Reviews

All Gaver-sensei's reviews are of the English dubbed or subtitled versions of the said films.

Iczer 1 Vol. 1- (dubbed, US Renditions) Contains the English language versions of parts one and two of the three part OAV series. Mind-numbingly bad dubbing job, with pretty poor production values (even causing one viewer to ask if it was a fan dub). *Iczer 1* makes even most Streamline material look good. Poorly chosen voice actors, especially Naggisa, led to a very sour viewing experience, even though the translation was a bit more accurate than many Streamline films. Hopefully this is not an indication of a trend in quality coming from US Renditions. *Rating: D-*

Macross II Vol 1- (dubbed, US Renditions/LA Hero) The very much hyped, very eagerly anticipated sequel series to Macross made its English debut at Anime Expo '92. Being the first dubbed release from US Renditions, expectations were high for a new competitor against Streamline for dubbed video. The results were very disappointing. The story is lackluster at best, the main characters are non-sympathetic (a strong point of the original series and movie), but the English dubbing was very rough. Dialogue is very stilted, often pausing unnaturally in the middle of short sentences. Secondary characters have pitifully poor, scratchy, unnatural voices. One of the very few saving graces is a decent soundtrack, and a little better than average animation for an OAV. *Rating: D+*

Macross II Vol 2- (dubbed, US Renditions/LA Hero) Episodes three and four of the six episode Macross II series. Produced by US Renditions and LA Hero, the English version of this volume is a slight, but not much of a major improvement over the first volume. In this volume, the story revolves around Ishtar's recapture by the Marduk, and Hibiki and Sylvie's attempts to rescue her, keeping themselves out of danger and investigating the mysterious aliens at the same time. The translation is more faithful and accurate than many

Streamline productions, but poor voice directing and inexperienced acting led to very stilted dialogue in many parts. Episode four improves in this respect, but it is still annoyingly prevalent. A very average OAV series whether it's in Japanese or English. *Rating: C-*

Project A-Ko- (dubbed, US Manga Corps) The story of A-Ko, B-Ko, and C-Ko. Produced by Island World Communications of England, this English language version is horrendously re-written, losing the spirit of what is A-Ko. The best jokes and situations, still



preserved in subtitled versions, are disappointingly absent and replaced by bland dialogue, even when lip-synch is not an issue (mouths are off-screen). Voice acting is mostly bland and lacking decent direction. Disappointing first dubbed release through US Manga Corps. *Rating: D+*

Southern Cross Perfect Collection Vol 1- (subtitled/dubbed, Streamline Pictures). Carl Macek attempts to do the impossible, to satisfy all fans, with his *Robotech Perfect Collection*. Containing two subtitled episodes of the original Japanese *Southern Cross* series, along with corresponding episodes of *Robotech*, the first of the tapes for the most part succeeds in that aspect. The subtitles are brief, decently displayed, and are original translations provided by the Japanese companies. This particular tape (conflicting with what the box says) contains three episodes of *Robotech*, primarily because the first "Robotech Masters" episode, *Dana's Story*, does not exist in Japanese as it was a compilation *let's make sure everybody understands the transition between series* episode. It is nice to watch the episodes without having annoying narration constantly explaining what just happened. Very nice packaging design from Streamline for a change, too. *Rating: B*

They Were 11- (subtitled, US Manga Corps) The story of a Space Academy



training test involving ten cadets turns horribly wrong when they discover that "they were 11", and have 50+ to try and find the truth. Actually, *They Were 11* was quite a pleasant surprise. A fairly original plot and good direction keeps the viewer intrigued. Of course it isn't a colossally good film, but it was indeed very fun, including the best food-fight scene since *National Lampoon's Animal House*. *Rating: B*

Urusei Yatsura Movie 3: Remember My Love- (subtitled, AnimEigo) The third UY movie involves an old curse placed upon Lum, which, among other things, turns Ataru into a hippo and traps Lum in a world behind the mirrors. UY3 is neither as drop-dead funny as UY1, nor as surreal and mysterious as UY2. It is quite humorous in some places, but it just lacked the differing emotional power of the first two films. The translation and subtitles were top notch, except for one spelling error which has been spotted and will be fixed in subsequent printings of the video (try to find it). *Rating: B-*

Mamono Hunter Yohko- (subtitled, A.D. Vision) "A million demons want her dead, or worse" is the catch-phrase for this OAV, the story of the "awakening" of the 108th in a line of devil hunters. Pretty straight forward story and average OAV animation quality. Subtitles are well written, although the titles are a bit to small and thin. Overall a decent effort for A.D. Vision's first title. *Rating: C*

3X3 Eyes Vol 1- (dubbed, Streamline Pictures) Please, no one should ever want to buy or rent this video, in my opinion. It is truly the worst video brought out thus far by Streamline, and the worst of any of the companies since the new anime boom. *Sazan (3X3) Eyes* is one of the best OAV series brought out in Japan in the last few years and was utterly trashed in its English form. Dialogue is insipidly changed to throw in stupid "no reason" jokes where the original jokes aren't cultural specific and would translate easily. Dialogue is overly contrived to add about 300% more words and contain 50% of what is supposed to be said. Only one or two of the voices in the video are decent. *Rating: F*

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